

AU MILIEU DES RUINES

english version

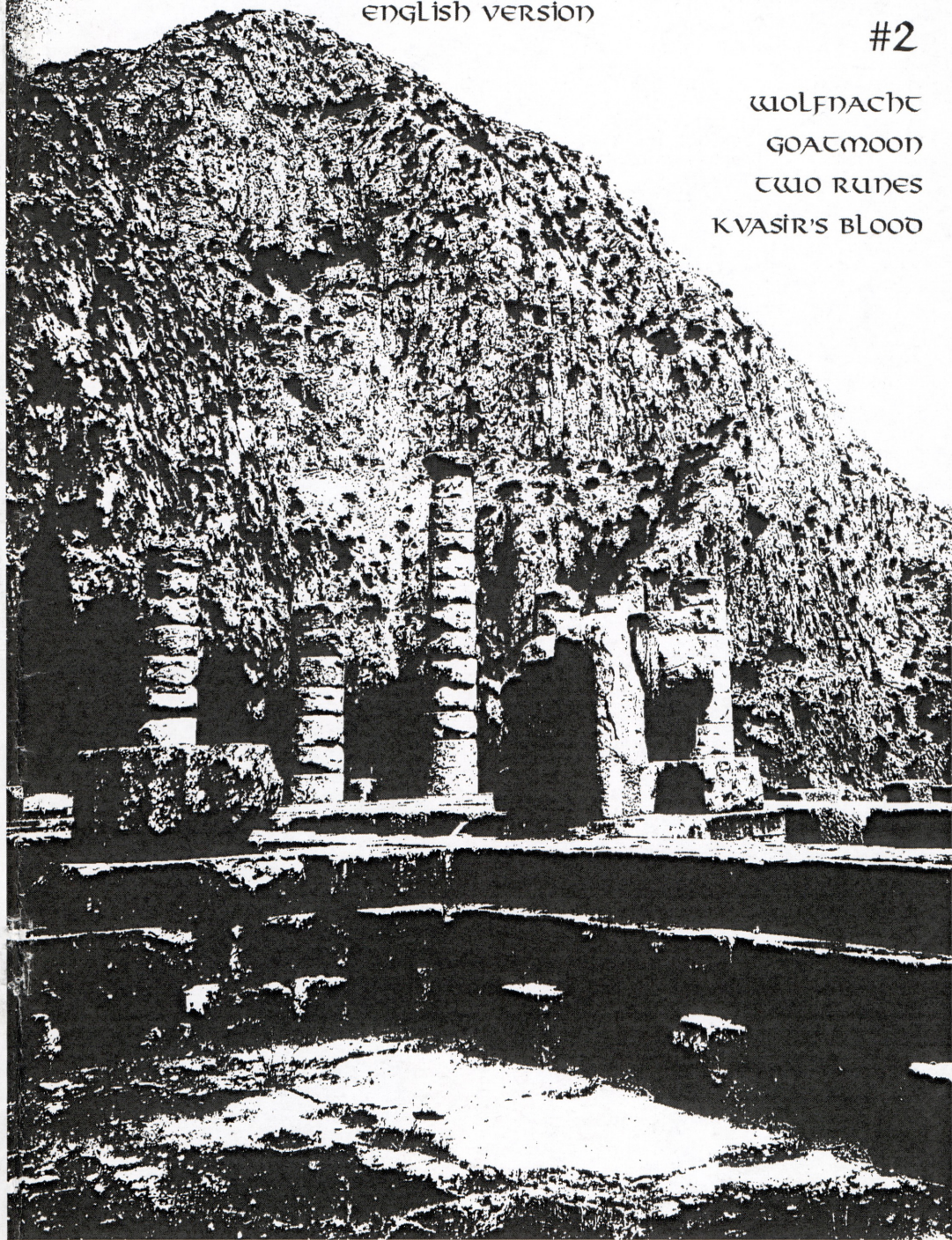
#2

WOLFNACHT

GOATMOON

TWO RUES

KVASIR'S BLOOD



EDITORIAL

What you hold in your hands is the second issue of a (initially) french fanzine, fully dedicated to the most radical Black Metal bands all over the world, the NSBM scene so to speak. Apart from contributing to the survival of paper zines and perpetuating the uncompromising and taboo-free attitude that animated Black Metal in its early days, our main goal is to give the floor to the most deserving musicians of this scene, saturated and polluted with inferior bands.

In case you were wondering, this is the second issue because the first one doesn't exist in english! Originally, **Au Milieu des Ruines** comes in addition to our main fanzine, called **The Past Is Alive**, dedicated to Black Metal in general, and professionally printed, but only available in french. Yes we know, we have a french name for an english zine, and an english name for a french zine. Get used to it or get lost. Also, be aware that this zine will never be limited in quantity, so do not hesitate to contact us if you want to obtain more copies of it.

So much for the presentations. Note that we do not speak perfectly English, as well as our interlocutors, so sorry for the possible mistakes.

Now, let's focus on the content of this issue. Obviously, we couldn't miss the come back of the mighty Athalwolf from **Wolfnacht**, for a clear and straight-to-the-point interview, coming from one of the most upright people of the scene.

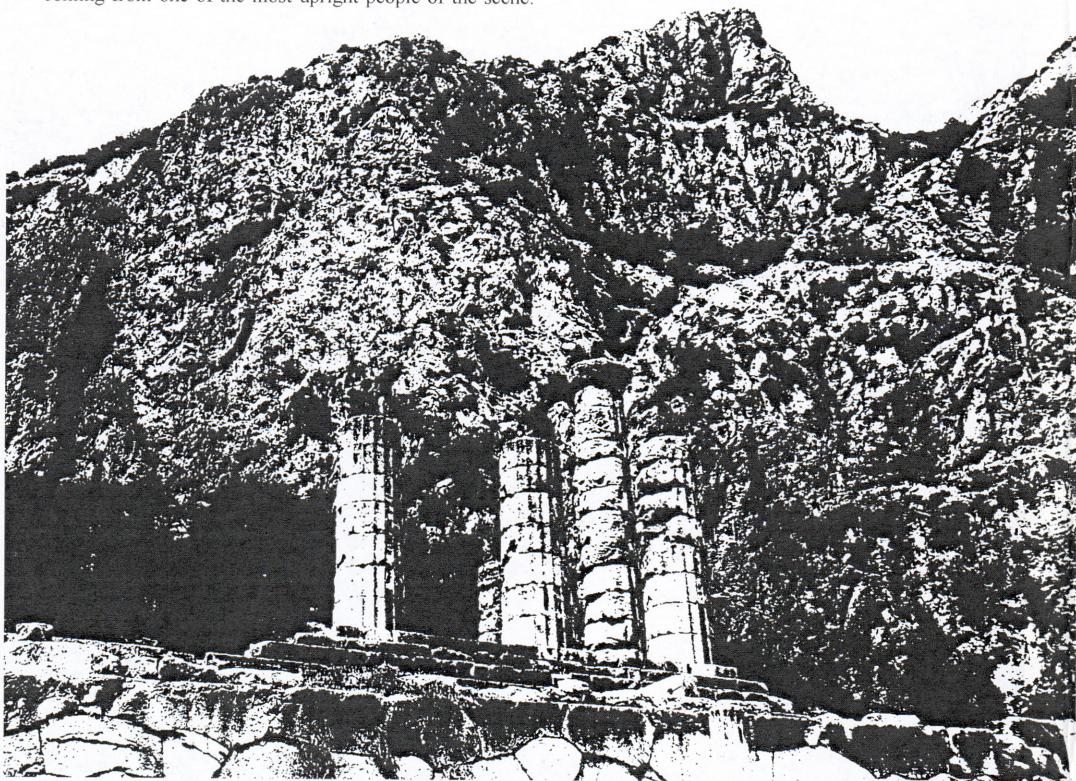
We thank him for his efficiency and his seriousness. We are also proud to include **Goatmoon** in this issue. Blackgoat took some of his time between two live shows to briefly answer our questions. The band's popularity has never been greater than today, without ever having made the slightest compromise to broaden its audience. A lesson from which others could draw inspiration. The next two bands are two rising projects, with high potential: the Finns of **Two Runes**, with a strong commitment on a solid music, and **Kvasir's Blood**, an American project, which renewed the flame of the Temple of Fullmoon and the old Concilium itself, no more, no less! We bring our total support to these two young bands, they have solid foundations and a promising future. If you do not know their music yet, what are you waiting for?!

Last but not least, we remind you that this fanzine is intended for an informed and adult readership, thank you for not acting like frightened virgins when reading these pages. By the way, avoid as much as possible to talk about it on the so-called social networks, for the greater good.

We hope you will enjoy it and if you are not satisfied, you can just fuck off.

Lost wisdom / weisthor

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SPEARHEAD OF THE GREEK NSBM SCENE, ALONGSIDE LEGENDARY BANDS SUCH AS LEGION OF DOOM AND DER STÜRMER, IT IS HARD TO MISS WOLFENACHT WHEN YOU ARE INTERESTED IN THIS STYLE OF MUSIC, THE NOTORIETY OF THE BAND CERTAINLY EXCEEDING THE SIMPLE INSIDER CIRCLES. RADICAL TO THE BONE, TRULY SINCERE WITH UNFAILING COMMITMENT, ATHALWOLF HAS THE MERIT OF HAVING BEEN ACTIVE FOR MANY YEARS IN THE (IN)FAMOUS GOLDEN DAWN, AND PERFECTLY KNOWS WHAT THE WORDS « COMMITMENT » AND « ACTION » MEAN. SOME « LOUNGE ACTIVISTS » SHOULD TAKE A LESSON FROM HIM.

Greetings Athalwolf ! It is useless to introduce you to our readers, let's get to the heart of the matter, your new album: *Ypervoreia*. It is based on the quest of the hyperboreans, led by the Third Reich in order to find the roots of the European man. An illusory quest, or not ? What both your heart and your head say about it?

Athalwolf: Heilgruß.

It is a known fact that the Third Reich was deeply into researching numerous aspects of occultism, mysteries, ancient traditions and European legends/mythology. On that basis, I decided to create a concept album that recites the heroic quest of twelve Waffen-SS soldiers that went seeking for the imponderable factor that would save their beloved Germania from its fated fall. The Hyperborean mythos has a certain allegoric quality, at least from where I'm standing. For me, *Ypervoreia* is an archetype; it's the Ithaca of the Aryans, the Endsieg. It represents the Holy Grail, the Cornucopia. It's the utopic land of perfection, harmony and bliss; the cure of all the unbearable flaws of mortality; the ultimate solution to everything non-Aryan/un-natural, poisoned by the weakness of mediocrity. That's why the Ancient Hellene Pindaros wrote that « Neither by Land nor by Water will you find the Road to the Hyperboreans ». *Ypervoreia* is the motherland of the Aryan ideals, our purpose, our destination and our struggle to outreach the boundaries of our human self and deserve the title of the noble Aryan man and woman. With this clear symbolism in mind, one can surely discover a whole new perspective in the story of this album, a philosophical substance lying beneath the imaginary tale, a deep metaphor, carrying the mission of every modern National Socialist: to seek for his own Ultima Thule, across the sharper edges of his own world, against mediocrity, stupidity, stagnation and degeneration. The quest is full of dangers and the outcome is uncertain but it is our duty to try.

Six years have passed between *Project Ordensburg* and *Ypervoreia*, so, this return was awaited firmly by those

who follow your work! Why did you take so much time?

Well, *Wolfenacht* is not some profitable business that has to release 1 album and 10 t-shirts every year to pay the bills. Real jobs are needed for this kind of stuff and running a Black Metal band is not considered as such, at least by me. Furthermore, I release something only when I feel the need to do so.

On the same manner that I like to speak only when I have something to say.

This album is beautifully illustrated, and the quest very well told, it stimulates our imagination, like a tale. Which books inspires you to tell this story? How deep do you feel concerned by this story?

The idea was inspired from a trilogy written by M. Antonopoulos, a talented writer from my homeland, who blended historical facts with fiction on the controversial existence of Hyperborea. Furthermore, I got a lot of inspiration from ancient Hellenic poets, writers and historians (Homer, Pindar, Apollodorus, Herodotus, Hesiod and more), from folklore references on the subject and of course from my own imagination.

In order to following-up the previous question: Greece is the cradle of the European civilization, so to speak. We could imagine that, as a greek, any « back to the roots » quest should stroke you deeply. How do you manage your cultural heritage, as a Greek, and your passion for the Third Reich in your daily life ?

Currently in my daily life I spend most of my time dealing with complex programming that needs my full attention. I usually work until 5-6 in the morning, so after that, I just need to « decompress ». This is the moment of the day that I will spend an hour or two to read articles (mainly political ones), books, and search the internet for my all-time interesting topics such as the ones you mention or ideological matters, European mythology and research



around the roots of music.

Third Reich has taken so much from the ancient Hellenic culture and Adolf Hitler himself was a huge admirer of our civilization. The roots of National Socialism themselves lie in the ancient Spartan regime and its values.

According to Goebbels, Athens was the Mecca of Adolf Hitler (together with Rome); that's why he greatly disliked having to make war against Hellas and he also forbade the bombing of Athens during the WWII.

On a further note, if we have look at how the arts were represented during the period of the Third Reich, the influence of our ancestral heritage on it is more than obvious. Take for example the work of Arno Breker (the master sculptor of the Aryan aesthetics and a friend of Adolf Hitler, for those unfamiliar) and compare it with ancient Hellenic statues. The similarities are striking. Arno Breker's wife came from Hellas, too, by the way.

Having said that, I think it's clear that my « passion » for the Third Reich goes hand in hand with my deep love for my cultural heritage.

One thing that could disrupt your listeners is the complete absence of the German language, to the benefit of English. Why this choice? Did you try to reach a wider audience? If we may say, it erases a part of the identity of Wolfnacht, isn't it? And also, why don't you simply express yourself in your native language?

Wider audience? Haha, that was a good one.

Wolfnacht has no identity apart from the ideological one. If I feel like creating a classical music album it would still be a **Wolfnacht** album, as far as the ideological part stayed the same.

I just write music to express my own self. If others like it, that's fine by me, but I would surely not create anything this or that way, based on some other people's preferences or expectations. Only my own preferences matter.

The beginnings of Wolfnacht, despite a rudimentary execution, show a touching spontaneity and sincerity. What memories do you keep in mind about this period? Do you remember your state of mind at this time? Would you have any regrets about it, or not?

To be honest, I don't take any of this more seriously than it really is.

Most of my early stuff is spontaneous and sincere junk, but as far as some people like it my mission is successful, at least to some extent. Of course, if we want to be serious

« NS MOVEMENT MAY NOT BE PERFECT BUT IT IS A THOUSAND TIMES BETTER THAN DOING NOTHING OR, EVEN WORSE, BEING A LEFTIST/POLITICALLY-CORRECT PUSSY. »

ATHALWOLF

to ourselves, propaganda through music could change the world by a generous 0,000000001%. Even political activity and proper education is not enough for changing the present disgraceful state of our folk.

Sometimes, the soldier needs to mutilate his own body in order to stop the decomposition that would lead to his death. If you catch my drift...

Concerning my memories from the early times, all I can recall deals with other things, like politics or women (both being way more interesting for me than **Wolfnacht's** primitive experiments!). Most of my memories have zero connection with **Wolfnacht's** releases. These albums are just momentary captured photo-frames of my creative side that can speak for themselves.

And why should I have regrets? It always was just propaganda and I was always loyal to it. I would regret it if I had Stalin instead of Adolf Hitler on the front cover of my first demo or if my last album was a concept dedicated to the life of Simon Wiesenthal (though, he could do the job for a dramatic weeping holohoax tale to put deaf third-world kids to bed).

You led Wolfnacht has as a solo-project since the beginning. Is it because it's a personal quest, too personal to be shared with others?

I consider music as an utterly esoteric act; a strictly personal and self-centered form of art.

Could you imagine Beethoven or Chopin composing music together with their band-mates at their rehearsal room? Solitude is mandatory for reaching your inner self.

As a side-note I don't like « working » with other people.

Despite similarities between your albums, they all propose something very particular, which distinguishes them very much from the others. The latest is not an exception. Even if the question may be difficult, which one has your greatest satisfaction, and why?

It's common place for a creator to favor his latest attempt over the previous ones, because it represents his current mood better. And I am no exception to that.

With Legion of Doom and Der Stürmer, you are one of the oldest NS formations in Greece. Some may remember your presence on a compilation in 2004, made by people from the Golden Dawn. What do you think of this movement, and its evolution?

Yes, **Wolfnacht** is approaching its 20 year anniversary (next year, that is).

If you mean the « Black Metal Order » compilation (indeed released by Golden Dawn) it was in 1999 if I am not mistaken. All these years that I have been an active member of GD I experienced the different phases we went through, not only as a movement but also as individuals. We went from the 0.07% of the 1996 elections to become the 3rd most voted party of the parliament, ranging between 6.0 and 7.0%, 20 years later.

During these years a lot has happened that cannot be mentioned here but we witnessed the true rage of the « democratic » regime in « full glory », with the peak being the imprisonment of our leader and many of our MPs (most of them people that I know for a lifetime, close friends and comrades).

This unprecedented act took place during the visit of the (back then) prime minister of Hellas (Antonis Samaras) to the Jewish lobby of the United States where he gave his word to his masters that the Golden Dawn threat will cease to exist immediately.

This was an intense period that I won't explain in detail but everything seems to belong to the past now and the trial accusing Golden Dawn of being a criminal organization seems to lead to a dead end for our prosecutors.

You've been around NS movement for years now. What experience did you get from it? Is it a more worthy environment than others? We ask that because some of its actors, such as Alexander from Aryan Art or Grand Belial's Key members, have become very critical about it. Is that the same for you as well?

NS movement may not be perfect but it is a thousand times better than doing nothing or, even worse, being a leftist/politically-correct pussy. Of course it has a major flaw, as every other community consisting of people : it consists of people.

But if you manage to overcome this annoying issue and concentrate on political activism you will realize that it's the only way for creating a brighter future for the white children. The wider a movement gets, the more compromises need to be done and the easiest it is vulnerable to mistakes but perfection can only be achieved in the land of the Hyperboreans and choosing apathy equals death.

Sure, mistakes are done in every movement, but the only one that doesn't make mistakes is the one who does nothing at all.

I don't know the people you mention but when you criticize something you MUST be better than it. So, unless you have a better solution/act to propose, or you do something to change it, your criticism is worth as much as a pile of crap. Flies always stick on piles of crap because they have nothing important to do with their lives, but, guess what... no one likes flies.

Your album *Zeit der Cherusker* - probably your most epic one - tells the story of Arminius, chieftain of the Cherusci tribe, who put out the Roman legions at his time. It is a strange point of view because, as a Greek, we could say that you take the « opposite » side, the side against the Mediterranean part of Europe. Why did you make this choice?

Come on... it's not like I wore my armor and said « let's taste some Roman blood »!

All European civilizations have my honest admiration and I consider each one as a finger in the same fist against our common enemies (the David Cohens and the newest threat, the flood of the goat-fuckers)

Zeit der Cherusker is clearly a historically inspired concept that concentrates on the greatness of the Teutoburger Wald Battle and on the heroic Figure of Hermann der Cherusker, a national legend for his kin.

The reason for choosing this concept is that in one of my trips to Germania I visited this area (together with the amazing Externsteine and Wewelsburg) and I was greatly fascinated by its history.

We could say that the Third Reich is more than a passion for you, it seems that you devote all your time in it, and you dig each subject in a thorough way. It's understandable because, as Hitler himself said: « whoever thinks that National-Socialism is only a political movement doesn't understand anything. » Would you regret a kind of « golden age », that seems passed away? Generally speaking, do you believe in politics? Does National Socialism still have a future, or is it definitely a movement of the past? Do you believe in a new hope, and if so, how could it be (providential man, etc.)?

Ok, we arrived to the big questions here.

Obviously, if I had a choice to travel back in time or be born during the glorious days of the Third Reich, I would do it in a split second. I feel a complete stranger to the signs of the modern times and a constant repulsion to the path we have taken as a race.

If you look around, the next generation of white children is rapidly changing to materialistic uneducated zombies, whose only interest lies in the « social media », the most powerful and deadly drug of nowadays, which promotes hate and repulsion for everything white, for everything natural, baptizing abnormality and perversion as the new politically correct.

People turned their backs to their roots, to their mother, nature. The youth no longer finds interest in European history, philosophy, mythology, tradition and legend. Instead, they find interest in the most mundane of things, allowing their whole lives to pass meaninglessly, in a pointless race towards their demise, to our nation's demise. The increase of dyslexia and distractibility disorder amongst white students and the decrease of the average IQ are some really alarming signs of caution.

A dismal crisis of values has fallen upon us, yet we choose to revolt for the so-called (sub)human rights of everyone else but of those who need it the most: our own people.

Now, how about politics. Let me correct your question. Politics is not something to believe in. Politics is just the Trojan Horse to help you spread and apply your ideology to a society.

And if we analyze the political situation of the last 5 years, we will undoubtedly notice a gradual gain in the wave of « light » Nationalism/National-conservatism.

But this phenomenon has minimal to none ideological orientation. It's just a defensive symptom of xenophobia and financial crisis.

That's where we, National Socialists should take advantage of the situation and use politics to bring these conservative white people closer to racial awareness and motivate them to research and embrace the Aryan ideals.

But, the real question is, do the (self-declared) National Socialists play their key-role of reviving National Socialism as they should?

Let's take for example our NSBM scene. How many of the people into NSBM do you think that are actually ACTIVE by taking part in real-life political activities? (NOT via internet, forums, social media and the like, from the safety of their bedroom)

Or let's move on to the N.S. Skinheads scene. What percent of the Skinheads is actively supporting their local political organization instead of bad-mouthing it for not being enough « radical » or « Nazi » for their taste?

Everyone knows the answers to these questions, but it's up to us to change these facts, starting from you people that read these lines right now.

Moving on to your next questions, yes, National Socialism



definitely has a future, but it cannot happen gradually, through politics or education. These practices are only needed in order to bring more soldiers to our cause.

The rebirth of National Socialism could only come off as a result of (well...some kind of) war.

After our cities would be emptied from crooked-nosed tycoons and their enslaved herds of subhuman abominations and after strong and healthy white people have finally understood that the previous model of multiculturalism and alienation has fatally failed, THAT would be the moment for the pure light of National Socialism to shine bright!

We could notice that many people in Black Metal music, who had « radical » leanings in their youth, go over the other side once success had been achieved. Sometimes, they just denying their « sulphurous » past, like *Inquisition* or *Graveland* for instance, whose recent (and ridiculous) flip have been seen. Have you heard about it? What do you think of it? Apart from this aspect, what do you think of these bands?

For me, the meaning of being a noble man (or woman) is being true to yourself. People that change their opinions from one day to another on such important aspects of life, such as their ideological prism and worldview, deserve nothing but contempt. I would respect more an enemy that was always true to his ideas, even if these ideas are total junk than a person that on Monday declares war against the jewish parasites and on Tuesday he regretfully offers them a blowjob.

The first band that you mention is unknown to me.

About *Graveland*, sure I laughed my ass off when I saw this picture with all these gooks and niggers wearing *Graveland* T-Shirt\$ but if we stick to the facts, Darken was never a National Socialist. The N.S. moniker was attached to *Graveland* mainly because of Capricornus and because of the fact that Darken distributed a lot of N.S. bands through Eastclan. We were in letter contact back then and I recall him sending me some *Graveland* albums on tapes like « Thousand Swords » or « Following the Voice of Ca\$h ». If I still have these die-hard collector's tapes I will sell them and donate the profit to the cause of rescuing the Bolivian pagan monkey warriors from extinction (money well spent).

Other than that, the fact of someone crying and apologizing through social media can only be considered as a pathetic

disgrace. Hopefully antifa transgenders can finally realize that *Graveland* is no threat to their abnormality and invite them to perform live in a Mexican gay-pride show with ugly fat-ass vegan lesbians proudly wearing their favorite XXXXL « Immortal gay pride » shirt. Ha.

On the opposite, you have never denied yourself, so to speak! Despite many attacks from narrow-minded people, you are still here! How are these attacks manifested? Do they strengthen you?

We are all judged till the last breath of our lives, but I cannot think of myself being anything else than what I am and I have always been. I would prefer to end my life rather than betray myself, my principles and my dignity.

I am not sure to which attacks from narrow-minded people you are referring to. If you mean on a personal level, of course, when you are openly supporting National Socialism through political activity, there will be people that will try to harm you (usually behind your back).

It's a part of the game and we should all keep our eyes open. But in connection with *Wolfnacht* I am not sure what should be considered as an attack. People bad-mouthing my music or desperately calling others to boycott/forbid my releases because their sensitive assholes feel offended??

Either way I honestly couldn't care less. I don't really value the thoughts of others on *Wolfnacht*. Positive or negative, it's all the same to me.

Widely, how do you perceive this never-ending witch hunt, more and more present in Western countries, personified by the famous « Social Justice Warrior » in English-speaking countries? Aren't they the useful idiots of this system? We guess the answer, but who would be the real enemies from your point of view?

There is one enemy and that is the jew. These greedy rats are behind every single attempt to destroy the white race. It's no secret that all these weapons of mental & spiritual mass destruction (named media) are financed and guided by zionists. They use the weakness of every failed human creature against us, in order to promote the standard of « equality » and drag the whole Europe to a state beyond repair.

A simple example (disclaimer: if you are female over 40, virgin and over 100 kg, prepare to be offended):

Feminism and it's recent come-back as a popular trend.

Everyone (but feminists) knows that feminism is a jewish invention, aiming at destroying the natural equilibrium between white males and females. The success of this so-called « emancipation of women » is profitable for the jew\$ in so many ways, creating countless chain reactions:

Lower wages due to the doubling of the working class' size; white female workers giving birth to less children (and taking less care of their families); this fact would slowly lead to white genocide (make a small research on the numbers); furthermore, the decreased number of future white workers would create an increasing need for more working hands.

Here comes the role of the « refugee » (=illegal islam fanatic male over 20 years old) tsunami, that is flooding Europe and it serves a multiple purpose. To fill the gaps in the market created by less white workers, willing to be employed for the lowest of wages and to unite with the other enemies of our nations and act as a terrorist threat, so that white people do not feel safe in their own homelands (already accomplished).

Furthermore, terrorist attacks lead to more deaths of white Europeans and more white women are raped by these apes

every single day, which serves as an even stronger aid to white genocide, because these women will most likely never create a family themselves as they are deeply traumatized and impotent to live a normal life.

And here comes the irony. Who is fighting for the « rights » of these potential mass-murderers and rapists that invade Europe? White feminists. Why?

Because they are tools so easy to manipulate; ugly, unhappy, fat, hairy, repulsive bitches with zero self-respect and self-esteem. The type of « women » that typically would (and should) commit suicide. But they don't, because the jews gave a meaning to their empty, sorrowful lives: the mission of defending every inferior creature and revolting against... patriarchy (for they hate the fact that Men run away in disgust when they approach them).

They are so filled with rage (and with Mac Donald's burgers) that they make for the best candidate to revolt against everything natural, happy and good-looking.

I could go on and on for pages about the ways kikes manipulate the weaknesses of miserable white people in order to turn them against their own race and family.

Damn, they are really talented in this trickery... we should take some notes.

In order to following-up the previous question, you often condemned the Jew's power on the media, hence your uncompromising virulence towards them. We do not know if this is the case in Greece, but in France, the trust in the media is totally collapsing. Currently, almost three out of four French people no longer trust journalists, for instant (If we believe the polls, of course...). Could we say it's the beginning of the awakening? Do you see the same around you?

To some extent this is the same case in Hellas, too. But people have become a lot dumber and unable to filter facts from propaganda.

The big TV channels are gradually loosing the trust of the mass, but this is just because people are impoverished by the financial crisis. If everything was fine, economically speaking, they would still believe every single crap coming out of the mouth of the zionist-controlled puppets (aka journalists).

But, don't forget that there is not only the TV and radio media. There is a much bigger threat now, and that it is the « social media ». The success rate of the propaganda channeled through the social media is so much higher because of a handful of reasons.

It is interactive (likes, shares, comments etc.).

It is global.

It's future-proof as it aims at ages as low as 10 year old kids, unlike the TV news that aim at older people (and mostly men).

It uses influential people (instead of journalists that may not be so likable by the mass).

Take for example the propaganda wave of hollywood degenerate actors and ...pop-stars against Trump. Every stupid chick « following » these « big personas » will 101% fall for their propaganda, as her knowledge on politics is on the same level with the knowledge of a goldfish on ancient history. She will like, share and support this « campaign ». As a result, unpolitical boys/men, in order to have a chance to be liked by the chick (and furthermore to « hit » it) will warmly applaud her support to this campaign, and embrace the same views, too, without any critical thinking.

Thus the pile of « likes » and « share s » grows and on our times this is the indisputable fact.

Influential power is measured by « likes » and so does the value of an opinion.

If you think that this is just an oversimplification of things, keep in mind that modern times are not as complicated as one may think. On the contrary, the behavioral patterns are starting to resemble those of the prehistoric people.

From your point of view, are Jews the enemies of Europe? Is the story going to repeat itself, if you see what we mean, or other solutions are possible?

As I mentioned before, YES, the jew is the cancer eating the flesh and the vitals of the white race.

I always hope that history will repeat itself (with a different outcome, of course) but, to be honest, I am not optimistic at all.

We are so numb from the semitic poison that we are unable to see the world with our own eyes.

Let's continue with lighter issues now. Some of our readers may remember Zofos, your other BM project. Is it still alive ? Do you plan to reactivate it in the near future ?

Everything is still alive until it dies and to this day I've burnt no funeral pyre for Zofos.

So, everything is possible when the time is right.

Do you have the time to listening current Black Metal releases? What releases have you scored recently?

I work too many hours everyday, so in the rest of my time I am rarely into the mood of listening BM. If I do, though, I just listen to my all-time favorites from the 90s scene (mostly Scandinavian and Hellenic bands). Current BM is unable to catch my interest because after the arrival of the internet and the overexposure of BM on it, the magic ingredient was lost. Sadly.

But to accompany my beer before sleep I almost always choose more relaxing stuff like *Ordo Equilibrio*, *Aghast*, old *Mortiis* or soundtrack themes like the amazing ones from *Twin Peaks* series.

Except error from our part, you never played live with Wolfnacht However, sometimes you are a session musician for some bands like Der Stürmer. What does live experience mean to you? Can we hope to see Wolfnacht on stage one day, or is it totally inappropriate?

Wolfnacht never played or is going to play live. I don't think that BM is a musical genre suitable to be performed live and playing live means nothing to me.

Sure, I played many times with *Der Stürmer* and I totally enjoyed meeting nice people and visiting new places, but if I am totally honest here, the specific part of the live performance is the most boring part for me (well, the second most boring, after being tied to an airplane seat for several hours).

You played recently in France, at the Night of Honour, with Der Stürmer. What memories do you have about this concert? Have you ever had the opportunity to come to France, and what do you think of our country?

Technically, this was our second live in France. We played at a Hammerskin fest somewhere around France, a few years ago. But both our visits to your homeland had a « Blitzkrieg » character. My memories from the concert are flawless, very nice place and organization, great people and it's always a pleasure to meet with the usual suspects (you know who you are). It was a pity that we didn't manage to go to the centre

of Paris and visit the catacombs but we will do it next time. It makes me sad that France is so terribly plagued by all these muslim invaders but Z.O.G. has always had a strong influence on your country's rulers that this is hardly a surprise. Hopefully, both of these facts will change in near future and France will be cleansed and become a proud white land, once again.

We are close to the end of this interview, what can we expect from you in the near future ?

The only thing you can expect from me in the near future is that I will keep fighting for our beliefs and for the unchaining of mother Europe from the jewish enslavement. Nothing more, nothing less.

Thanks for your time, as tradition demands, we let you the final words. Hails Wolfnacht!

My final words to your readers are these:

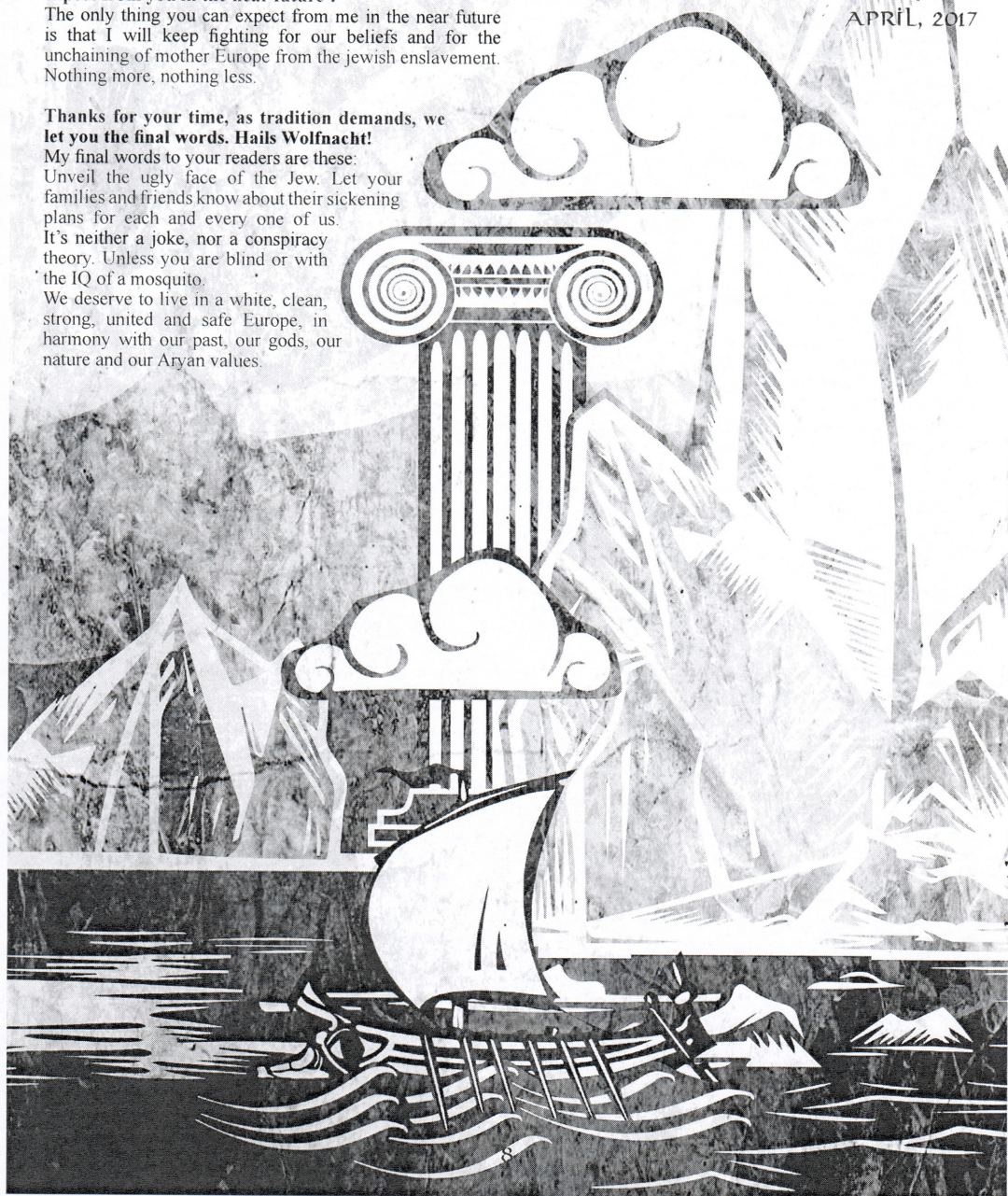
Unveil the ugly face of the Jew. Let your families and friends know about their sickening plans for each and every one of us. It's neither a joke, nor a conspiracy theory. Unless you are blind or with the IQ of a mosquito.

We deserve to live in a white, clean, strong, united and safe Europe, in harmony with our past, our gods, our nature and our Aryan values.

There is no space for non-European neighbors in our neighborhoods. And we don't need some crooked-nosed caricatures to tell us what is good for us and what's not. We know better!
Plan your strategy, act smart and FIGHT BACK!

HEIL HITLER!

APRIL, 2017





GOATMOON HAS ESTABLISHED ITSELF OVER THE YEARS AS A STANDARD IN THE BLACK METAL SCENE, AND NOT ONLY IN NSBM ONE. THANKS TO AN EVER-PRESENT AND GROWING MUSICAL QUALITY, AN ABILITY TO RENEW ITSELF WITHOUT TURNING HIS BACK, AND A TYPICALLY FINNISH « F*CK OFF » ATTITUDE, AS THE PRESENT INTERVIEW MAKES WELL THE POINT. BLACKGOAT IS PERHAPS NOT THE MOST TALKATIVE MAN IN THE WORLD, BUT HE HAS THE BENEFIT OF CLARITY, AND DOES NOT TRY TO GIVE A FALSE IMAGE OF HIMSELF. SUCCESS? HE DOESN'T CARE. POLITICS? SAME. THE CURRENT SCENE? SAME. SOME PEOPLE THINK « THE WRONG WAY » IN THE BLACK METAL SCENE? F*CK YOU! THE WORLD AROUND HIM DESERVES NOTHING BUT DISDAIN OR CONTEMPT.

Hails BlackGoat! Thanks for accepting our request. First, let's talk about your (already!) fifth album, *Stella Polaris* seems to have been a real success. How did you see it from your side? With all this loathing that the political-correctness could have towards you, isn't it a good snub?

Blackgoat Gravedesecrator: I don't know how to specify or react on that by any means. I've always done the music and lyrics on my own terms. Success doesn't really have any meaning for me.

For the time being, we could say it is your most varied album. Your own style is still present, but we could feel wider influences and a desire to make titles really different from each others, to make some kind of « hits ». Was it on purpose? How would you define this album with your own words?

None of our albums so far have been done as concept album. Songs are made without any rush, one song every now and then. There can be even a 6 months break in between the composed songs, sometimes there can be even four songs done in one week. I do not ponder too much about the songs before hand. They usually just turn out as they are. Can't never know about in what kind of state of mind you are at.

Did you have a particular goal during the writing and the recording step of this album? How do you see it regarding to your previous work? Even if some people will remain nostalgic of your first releases, can we talk about a « top-level » with this album, artistically speaking and even about your current popularity?

The album has been made with a new, smaller line-up which made it possible to eliminate all kinds of messing around in the process. Purpose was to make a clear-sounding album with the 90's spirited soundscape. Drummer plays all the guitars and drums, I do only the vocals. Bass, keyboards and others are just additional elements. For this reason the album was intended to be made with as minimal line-up possible



to keep it tightly together. With couple previous albums the line-ups have been too big which caused additional problems into the process.

« BLACK METAL SCENE IS FILLED
WITH AWFUL SHIT. »

BLACKGOAT GRAVEDESECRATOR



Can you tell us more about the themes in *Stella Polaris*, what were the main inspirations? Your albums have always had a warlike and determined soul, what can be founded here?

With *Stella Polaris* it was wanted to bring out the Nordic landscape with both the artwork and musical soundscape. Themes include for example *Conan the Barbarian*.

The lyrics of « *Kansojen Hävittäjä* » are at least explicit but are not published in the booklet. Is it your will to keep some discretion about it? In fact, that would be quite surprising from you.

Lyrics could not be printed because they would be illegal in several countries. Lyrics deal about matters that are not even demagoguery anymore but about straight incitement for genocide.

« *Palaviien Ali-Ihmisten Löyhkä* », which concludes the album, is at least unusual for Goatmoon. Where did the idea come from? Can this song be considered to be your first romantic ballad?

Well it is a rock ballad, which was originally meant to be a bonus track for the CD-version only. Due to small mistake it is also on the LP version. It was intended to make a power

ballad as exclusive track but that's about it. It's a very Skrewdriver type ballad.

« *Sonderkommando Nord* » is not far from the EP *Tahdon riemuvoitto*, with its acoustic approach. Can we expect a *Tahdon riemuvoitto part II* in the near future? What do these acoustic « intermission » means to you? From since the very first album there's been acoustic/clean guitar parts. Those parts mean very much to me and I've always enjoyed black metal bands which incorporate acoustic instruments. I believe they will be incorporated in Goatmoon's music in the future as well.

We were talking about your growing popularity, and this could be seen as a contradiction with your elitist approach, or at least, dare the word, your antisocial approach. How do you see this relative success and what importance do you give to it?

It has no bigger meaning. If people want to buy our albums then it's really great. Popularity of course means that we get a lot more offers for concerts which is very good because we are definitely more a live band than an album band in my opinion.

You work with Werewolf Records since your first album, and you seems very close to each other, because we can remember that you also realized songs in common, on *Tahdon Riemuvoitto* (maybe your best recordings on it). How does this collaboration work, and how close is your worldview with Tyrant Werwolf?

Cooperation works fine. Of course we do have differences in our world-views and in other various subjects so it means that different things need sorting out, specially on making the albums. But usually all these matters get solved and even all the bigger arguments are usually just momentary setbacks. There is no bigger problems.

Let's go back in time a little bit. Fans remember the huge difference between your first album, certainly the most aggressive one, and the following, *Finnish Steel Storm*, more focused on melodies. What was your mindset at the time of *Death Before Dishonour*? What fed your radicality back in time? Did the fact that you made this album in solo strengthened its misanthropic character?

For sure it has affected the most. The album was recorded in less than 24 hours. Of course due to insufficient skills on instruments affected to the album and soundscape. With recording equipment there were some issues too because usually I had no fucking clue how to work out with them. The sound was not meant to be that fuzzy but it came what it is. It's still really good despite everything.

Death Before Dishonour had a fairly significant impact in the underground scene, and was reissued many times. We are the first to complain about the saturation of the scene but finally the most valued ones always come to be recognized. How would you explain it?

The scene is filled with awful shit. Better ones of course do rise up because there is just too much of the shit that deserves no attention.

In 2008, you were part of the Carelian Pagan Madness Tour, bringing together Absurd, Der Stürmer and Satanic Warmaster, which is something quite important! It shows your quick recognition within the radical

scene. Unless we are mistaken, the Finnish media were unleashed around this event. What memories do you keep from it?

Couple concert places cancelled because of antifa, the bar had its liquor licence revoked but that was not because of the events nature. For me it was just another gig like many others. Of course I made some new contacts with scene figures of Germany and Greece. Also met Hendrik Möbus which started a long cooperation. He has arranged several concerts for us. It was a good experience.

You took a sulphurous and radical way very quickly, bringing you as much worshipers as haters. With hindsight, would you say that assuming such ideas without fear has been at the benefit of the band?
Of course.

You clearly show your NS orientation but this is not shown as frontally as in *Der Stürmer* for instance. Technically, a simple « Metal-fan » could easily be tempted by an album of Goatmoon, which is already the case if we loose ourselves a bit on the internet. Is it on purpose? How do you see this phenomenon?

I don't want to mix too much politics into the music and I am not interested in politics in general. I don't have the need to start making politically motivated music.

In an interview from 2005, you said you were in agreement with the national-socialist ideology, up to a certain point, but you defined yourself firstly as a warrior, not as an ideologist, that the reason why the « NSBM card » do not suit you from your point of view. Am I right? First, where do you put this limit toward you proximity with the NS theses? Then, do you think, as *Wolfnacht* in this issue for instance, that action is paramount to define a political direction? In order to going further, do you see yourself as a political warrior or not at all?

Up to certain point yes but then also up to certain point no. Themes in *Goatmoon* are more fascist and racist than political by any means. It's more about straight hate. The strong will overcome the weak. Not interested about fucking daily politics at all.

The perpetual witch hunt from political-correctness have pushed some bands to justify themselves publicly, and sometimes denying a part of their past and their convictions. One could think of *Graveland* in the first place, and to *Inquisition* to a lesser extent. *Darkthrone* in his time had been accused too, with his famous « *Norsk Arisk Black Metal* », and there are many other examples. What do you think of it? This radicality is nevertheless present in the core of the Black Metal music, isn't it? A big « go fuck yourself » would be a sufficient answer, wouldn't it?

That's how it should be. I don't know what kind of pressure caused it for *Graveland* to break down or did his opinions just change over the time. For myself there has been no need to explain anything. Of course there has been gigs cancelled because we have not been willing to deny certain things. Like our gig in Trondheim was cancelled because we didn't want to deny that *Goatmoon* is radical. If this causes that the albums won't be bought and cancelled gigs then so be it. So definitely FUCK YOU!

Did french elections draw your attention recently? How does the Finnish people perceive this media circus and the widespread manipulation of using the « far-right » party to keep the same traitors in command? Don't you think that democracy is the best weapon of those who want to keep control of the masses and push them to self-destruction?

No I did not follow the elections. I do not believe in democracy and nowadays politics is useless shit as it's based on money. All politics should be just hanged in public and burn it all to ashes and after that everything could be build up again.

Despite the difficulties for *Goatmoon* to perform in Europe, you are playing live on a regular basis. Is that an important thing for you? How do you live this experience? Does each concert require a special training? Most definitely I consider us as a live band. I don't like working in the studio at all. The more there are concerts the better. For now there's been quite a good amount of gigs.

The vinyl format seems to be mandatory at the moment. The public demands grows continuously and you seem to have understood it with *Stella Polaris*, proposing the LP version first, before the CD. How do you explain this growing demand for this physical support? Don't you have the impression that the physical support seems to be more important than the music itself, even with the so-called « anti-conformists » Black Metal fans? Let us recall that the LP almost no longer exist in the 90s, at the golden age of the Black Metal music...

For myself I like that the album is an album and not just some mp3 file. I'm from the generation that appreciates that it has to be either CD or LP. Personally it doesn't matter that much that is it CD, LP or tape. Everything goes but the file culture is something I don't understand.

This year, with your album, those of *White Death*, *Fatherland* and *Forgjörd*, among others, Finland scene shows a clear superiority compared to other Black Metal scenes. Do you agree with this statement and do you feel a sort of national pride?

I don't follow black metal scene at all. Of course I did knew about the *White Death* album as they are guys who I already know. About those other bands I have no clue about.

We are close to the end, what can we expect from *Goatmoon* in the near future? How do you see the band in about ten years?

Hopefully in the same situation as today. Live gigs as much as possible. Maybe one album could come out in that time!

Thank you very much *Blackgoat* for giving us a little bit of your time! We let you the final word.

Hail Satan!

SEPTEMBER, 2017



« BLACK METAL SHOULD NOT ONLY
BE ANTI-ISLAMIC, IT SHOULD BE
ANTI-SEMITIC AS WELL! »

FENNOMANIAC



LET IT BE KNOWN: THERE IS NO SHORTAGE OF TALENTED BANDS IN FINLAND! ONLY ONE DEMO TO ITS CREDIT, BUT TWO RUNES ALREADY SETS THE BAR VERY HIGH. HIS FIRST ASSAULT SOUND DREADFULLY EFFICIENT AND CONVINCING. VERY FEW NS-LABELED BANDS HAVE SO RAPIDLY PROPOSED SUCH A THOROUGH AND EPIC QUALITY IN THEIR MUSIC. FENNOMANIAC, FOUNDER OF THE PROJECT, TELLS US A LITTLE MORE ABOUT HIS MUSICAL AND POLITICAL VIEWS, WITHOUT WAFFLE OR PREVARICATION, BUT WITH A GREAT DEAL OF ENTHUSIASM. WE HOPE THAT HIS VARIOUS PROJECTS WILL RECEIVE THE RECOGNITION THEY DESERVE.

Greetings Fennomaniac! Two Runes is not so well known at the moment, could you introduce yourself to our readers? What was the original motivation behind this project? Your political motivation seems obvious, but your musical skills are not lacking, unlike many others « radical » bullshit projects within the scene. What is your opinion on that by the way ?

Fennomaniac: Greetings from Finland! **Two Runes** started to play its first notes somewhere around 2013-2014. Original idea behind **Two Runes** was to make music which would best describe the NS(BM) themes and the greatness of our cause in my opinion, even though I like very much of the raw NSBM, I thought that the NS themes should have much more epic feeling on it.

Of course, the Europe nowadays is not the best place for white people, jews trying to oppress us by trying to wage a feelings of shame and guilt for being a white and proud of it! So maybe the raw and primitive hateful NSBM suits also perfect to this day and age... There are of course many needless projects too in the scene, who seem to be there just for shockvalue and because it's « forbidden ». Shouting « Sieg Heil » and putting swastikas on your front cover without any deeper aspects on the ideology doesn't make you a National Socialist! It makes you a clown!

A simple question too, what are these « two runes » of your name?

They are the two Sig runes! As known as the SS-symbol! Honor, loyalty, strength, determination... It symbolises many things... Hopefully for the all proud white people!

Your demo has at least been well received since it has been already reissued several times on different formats, with new songs on it. Were you expecting such a reception, while the Black Metal scene is filled with more and more useless releases?

That's true! There's so much useless crap nowadays that it's like a fucking cancer! Yet on the other hand there's also much new great bands coming, old and new bands putting out great releases still, lots of great RAC/NSBM gigs at least here in Finland!

But yeah, i'm very glad that so many people have discovered **Two Runes** and even liked it! Hah!

Great Hails to Darker Than Black for putting it out officially!

A new album is on the way, or seems finished, what can we expect from it regarding to the demo?

It's on the way but slowly! I have songs ready for it but nothing recorded yet! I don't know when I'll have a chance to record it... But in the future for sure!

I hope there can be expected better songs with a better production!

The title of your demo is in Finnish, but the titles and lyrics are in English, is it a way to make you understand better? Why this « un-identity » choice, which many Finnish bands would not have done?

I had the title in my mind a long time before I even started to record the demo. Back then I didn't even know would the songs be in Finnish too, but they appeared to be in English after all. So it just happens to be that way on the demo, it's very possible that there's going to have Finnish songs in the future.

When it's sung in Finnish, it has maybe a more personal feeling on it, yet in English you can spread the message wider.

We feel several influences in your music, that goes from Bathory (viking era) to Graveland, basically. Do you agree with that? What do these two bands mean to you? What would be your main musical influences for Two Runes?

Bathory means a lot to me! The first BM albums and the viking era! Friend of mine once recorded a tape for me with *Under the Sign of the Black Mark* on it, since that it's probably been my favorite Bathory album! Graveland was also one of the first (NS)BM bands that i discovered but it took a while until I heard it for the first time, since it was not always easy to hear bands in times before internet! Hah! Graveland had its moments, but I think he started to be a lack of ideas when arriving to 21st century...

I think my inspirations go somewhere to late 80's/early 90's Death/Black Metal, even though that may not be heard in the music of **Two Runes**, but that's the music I've grown with and that's what I listening the most! Slayer, Sepultura, Decide, Obituary, Samael, Impaled Nazarene etc. of that time means most to me!

But of course, I listen much more, like old Heavy Metal and lately I've been listening very much of RAC.

We feel a strong epic, warlike-spirit in your music, the compositions are very worked in that way, and surprisingly varied for the style. Do you have a clear guideline in your way of composing, or is it a more freely approach?

There's no strict guideline or anything when composing tracks... I do the basis of the songs in my home and when we enter the studio my comrade Casualty usually plays some lead guitars on it, and so on. He's a very talented musician so it doesn't take long when the track is finished.

Musically speaking, there is no doubt about your experience, we are far from the amateurism of many demos. Even if your identities are not revealed, can you tell us a bit more about your past activities or your other projects, whether they are BM projects or not? By the way, why did you choose to stay in the shadows for now? I think I'll stay in the shadows still for now... Haha! Since my past activities aren't quite relevant at the moment! All



my previous bands are laid to rest now... Probably not good but they are not active at the moment. BUT I can tell you that we started a new band, called **Aryan Hammer** some time ago and we just released a demo, actually it's just a rehearsal demo but it's out now and it's called *Einsatzkommando Finnland!* It's meant to be much rawer than **Two Runes** and the message is more radical so to speak!

« Wake up Europe! » is the name of your first demo. At least, it's a clear message. Is it a call to a simple awareness, or more directly a call to war? Against who? It's a call to war! Of course people must wake up first, to open their eyes of this Zionist/Marxist nightmare, to fight for their culture, country and race!

There's floods of subhuman shit coming from Africa and Middle East every day, every week and every year! And all this is promoted and allowed by our politicians and their Zionist puppet masters! Unfortunately as long as people have their Netflix and cans of beer they don't care! It's an old well known fact that when people have entertainment and food on their closet they don't pay attention to more important things! And of all the entertainment and nice life you pay to jews and you haven't even noticed when they already own the ground on which you scratch your lazy ass!

On the same topic, how would you define Europe? What is « being European » for you? Is it a question of blood, culture, territory, or maybe all at once?

All of those in a way! Europe is a continent consisting of white people! Even though we have different kinds of tradition and history we still share one great thing: race! Of course French have their traditions and heritage, Finns have their own, Germans, Estonians, Dutch and so on! That's what makes Europe special and great, but unfortunately this all starts to fade away and big cities in Europe are starting to look like any city from Middle East due to a massive flood of alien people from alien cultures, they're like animals compared to us, Europeans.

We must fight against these pests by supporting our own folk and heritage and bloodline! No African or whatever can ever be European!!

Judging from your front cover, Islam seems clearly aimed, although the three « desert religions » are being attacked in your second track. Is Islam more dangerous than the two others? What do you criticize the most, the believers or the doctrines that they support?

In Europe, Islam may be the biggest threat at the moment, even though it's the Jews that drive this mass immigration from undeveloped countries. Muslims in Europe are basically symptom of a much greater disease, but Islam is a very aggressive tumor that's poisoning our mother Europe! When undeveloped people follow undeveloped doctrines, you can see the results in violence and rape statistics for example.

The main goal in Islam is to dominate the whole world, they will never live peacefully side by side with any other religion or whoever is not a Muslim!

So you can only submit or fight against! The choice should be very easy, shouldn't it!?

It wouldn't be a surprise that the actual migratory waves have fueled your animosity. Even within Black Metal, « anti-Islam » messages are becoming more and more present. In the end, isn't it the goal of some « protected » people? Isn't Muslim the perfect scapegoat in the current crisis?

The Jews are the worst! They may be kind of « invisible » but they control the banks, the media and they promote this multicultural shit propaganda, yet you don't see « refugees » in Israel... And it's them who are bringing the Muslims to Europe and Christians are blindly turning the other (ass)cheek to this raping desert horde!

Without the help from Jews and the church, Muslim refugees would still be fucking donkeys and stoning their women for showing an ankle in the desert!!

So yeah, all the Black Metal should not only be anti-Islamic, it should be antisemitic as well!

Europe today is predominantly Christian; however, with a historical hindsight, it is clear that the roots of Europe are not Christian, there has been a « conquest » of this religion. Are we not witnessing the beginnings of the conquest of Europe by Islam? Could we say that we are now « changing » our main religion?

I hope not, but I am afraid it is possible! Will the common people wake up before it is too late and starts to fight back? Or will they sit on their hands and wait for someone else to do something? I believe that white race will prevail eventually! I think many people are starting to get sick of this islamisation! They're just too scared to say it aloud yet due to a constant incrimination against white people, but the time will come when the Zionist monster is defeated!

On the same topic, what do you think of the BM bands who simply target Christians, as if nothing had changed since the 90s? This message isn't it obsolete these days? Could we see here a kind of cowardice or something close to it?

Yeah, I think it is a kind of « outdated » topic since there are far more bigger threats against us these days! And they should focus their strength and hateful energy towards the real enemies, otherwise it seems that you're shooting squirrels when you are surrounded by wolves and bears! On the other hand, it is kind of cool that some bands keep the old flame alive until the end, but doesn't Black Metal should live on this day instead of being some kind of fantasy role playing game?!

Does using music as a propaganda tool have any impact in reality? Knowing that in general we are only preaching the convinced people. Do you regret, as Athalwolf from Wollnacht in this zine, that the big majority of the musicians and the public do not get really involved on the battleground?

It is a shame indeed that there are people who don't live as they preach! Too many NSBM warriors use drugs or drinks their brains off every weekend instead of living their lives as a real National Socialist, raising white children, practicing self defense, going to gym, and so on... They should practicing their body and mind instead of abusing them like a junkie!

Using music as a propaganda is a good way too! It wouldn't change the world so much but it's a good start!

Is the worst yet to come? Can we expect further violent strifes on European soil?

Yes we can! More terrorist attacks! More leftist scum defending scum! More politicians selling their countries! More frustration on white people! The W.A.R. awaits!

You choose to have a strong identity claim, but also a political one, since you are clearly opposed to the « reds » too. Is it still a serious threat?

Are you in favor of restoring an authoritarian (if not totalitarian) regime in Europe? Is a movement close the Third Reich could be a solution for Europe?

We should get rid of this false-liberal way of thinking and should move towards healthier values, just like in the Third Reich! They didn't have to watch how jungle hordes are terrorizing the streets or how the pervert freaks are waving their rainbow flags in front of our children! Actually neither did anyone in that time, living in a Third Reich or not. They were the last generation with healthy values, after them the liberal Marxist hippie bullshit is just getting worse. Truly a decadent time for a white man nowadays! The philosophy of the reds is quite simple: the more loser and miserable human being you are, the better you look in their narcotic eyes! They don't know the meaning of honor or pride or anything synonymous to Aryan man!

They may be annoying and a pain in the ass, but they are not a threat!

Some lighter questions: how did you get into BM? Do you consider this music the same way as other styles of Metal? Why did you choose this music to express your ideas, instead of a creating a RAC band for instance?



I discover it in early nineties when I first heard **Metallica**, my brother was listening to it at the time and it really blew my mind, and there was no turning back! Then, step by step, I started to discover bands like **Slayer** and **Sepultura** and from that to the Death Metal, which was a huge thing for me and still is! Then I naturally heard Black Metal with bands like **Marduk**, **Emperor**, **Darkthrone**, etc. and that hit me the biggest! I still probably listen mostly Black Metal music! Since I was a young kid I was always really interested about topics that these bands sung about, so it was natural to get deeper into that world too. Somehow Black Metal is the most natural style to express myself, but it's not impossible that I would form a Death Metal band one day or maybe even a RAC band... We will see!

At a time of an overall glut in the music industry, are you able to find good and deserving bands in the actual releases? Are you interested yourselves in the nowadays Black Metal scene?

I still check new and interesting bands every now and then. I think I am pretty well aware of what is going on in the scene at the moment. Even though there are far more important things in life than just follow some music scene or whatsoever, it is nice to relax occasionally and listen good music and maybe test some new bands, yet somehow you always end up to listening those old bands after all... Haha!

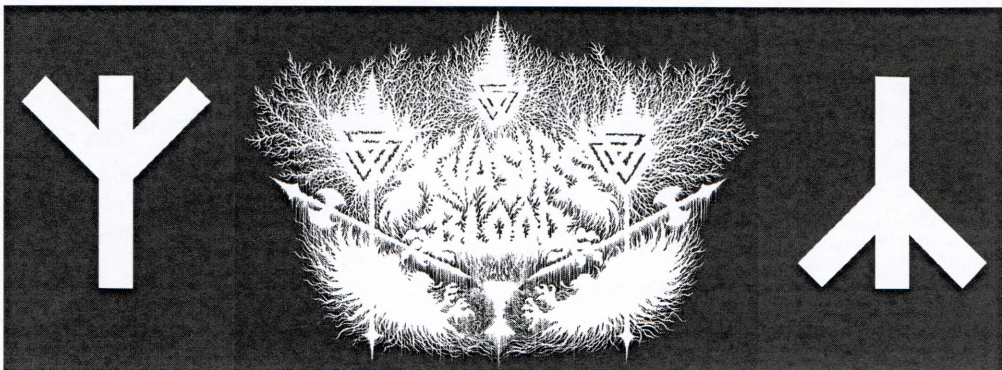
Thanks for accepting our interview, and good luck for the future. Any last words?

Thanks for your interest on **Two Runes**! It is great to see a good old zine nowadays, keep up the good work! And to everyone reading this: The blood calls for W.A.R., so stand out for white race, hail the Aryan spirit and blood! Sieg Heil!

AUGUST 2017

**Black Metal
against
Red Scum!**





EMERGING BAND FROM THE U.S., WITH ONLY ONE EP TO ITS CREDIT FOR NOW, KVASIR'S BLOOD HAS ALREADY PERFECTLY UNDERSTOOD ITS CLASSICS. INDEED, THIS RELEASE IS A VERY GOOD TRIBUTE TO THE BEST OF THE 90S, NAMELY THE POLISH SCENE AND ITS FAMOUS TEMPLE OF FULLMOON, BUT ALSO THE FRENCH CONCILIUM AND THE FINNISH CLASSICS IN GENERAL. IN OTHER WORDS, HIS FIRST ALBUM, W.O.T.A.N., ALREADY ANNOUNCED THROUGH DARKER THAN BLACK, SHOULD BE A MUST HAVE. BE WARNED!

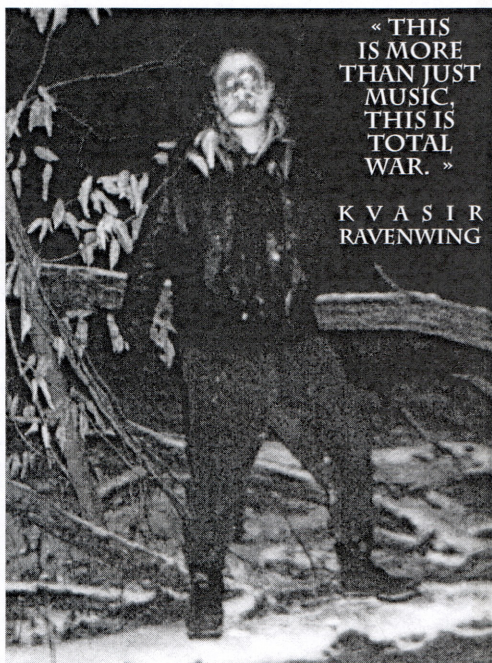
Greetings Kvasir's Blood! You are not well known around us, could you briefly introduce yourself to our readers? What was the trigger for this project? Why did you take the picture of Kvasir for your band name?

Kvasir Ravenwing: Hail and thanks for the interview! I feel highly privileged to have a place in these pages alongside some truly CULT acts, many of which are the reasons why I started to make this music in the first place, because for me Black Metal is about worshipping the bands that have a place in your heart while also voicing strong opinions against the ills of the modern world, which can mainly be summed up by the Semitic influence and its hold on the peoples of this world. I took the name **Kvasir's Blood** because the story of Kvasir is found in the old Norse myths, which are very dear to my heart. The story goes that the gods spit into a kettle and from this spit they created a being known as Kvasir, who was a great poet, and highly famous for his deeds. One day he was killed, and from his blood was created the Mead of Poetry, a magical elixir which would be said to grant creative powers to whoever imbibed it, and was a highly sought after item in resulting Nordic myths.

Your first release really sounds like a pure tribute to the old Polish scene, it is easy to think about the Temple of Fullmoon and everything's around. What does this scene mean to you? What are your other main influences?

I love everything about the old Polish scene, with bands such as **Graveland** and **Lord of Evil / WAR 88** being some main influences for creating the first release. I have spent many lonesome nights worshipping these recordings, seething with burning hatred for the world that surrounds me. That is the feeling I try to capture with my music; one of solace for those who see the futility in this miserable world.

Even nowadays, good Black Metal acts have some difficulties to convey the dark and mystical aura that was part of the magic in the 90s, with the necessary madness to transcend the listeners. With **Kvasir's Blood**, you seem completely at ease to reproduce this formula, as well musically as in the atmosphere that you manage



to create. How could you explain it?

I very much appreciate the compliment, my goal with the recordings is exactly as you have described, and to know that someone who worships the same old sounds that I do feel this way means I have already succeeded, and could easily cease all musical activity if I wanted to; but alas, the flame still burns and I have much more to say, and I suspect that shall be the case for the rest of my mortal days! The only way I can explain it is having an appreciation for the

old Aryan gods, and an appreciation for the ancient Black Metal acts too; such as **Satanic Warmaster**, **Moonblood**, **Mutilation**, **Vlad Tepes**, **Darkthrone**, **Burzum**, **Abyssic Hate**, et cetera...

The artwork of your EP is perfect and deserves a wider format than a tape one. How did you get in touch with Luciana Nedelea, in charge of the cover and the logo? Despite its youthfulness into the scene, it can be seen that she has already done a lot of things!

Thank you, I appreciate that! It will be presented in the proper format with the Honour and Hate / Darker than Black CD edition of the EP, which as I am typing these answers is on its way to me! [It was released in May – Ed.] Luciana Nedelea is indeed very talented, and she was one of the first people I encountered when searching for Black Metal artists... I immediately knew by looking at her works for other bands that she would be able to capture the visual essence of what I had in mind for **Kvasir's Blood**, and she will absolutely continue to do so for subsequent releases.

The French label Honor and Hate will produce your first EP in CD version. What do you think of this label and its (at least radical) releases? In our pages (in The Past is Alive #2), Pete from Diaboli saw the NSBM scene as the one who saved the Black Metal scene, do you share this opinion?

I think Honour and Hate is a better label than most, with Anthony being one of the most dedicated persons to ancient Black Metal sounds I have ever encountered, his own project **Elitism** being exactly as the name suggests; elite and separate from many other lesser bands which pollute today's Black Metal scene, if you can even call it a « scene » anymore! I would definitely agree with this sentiment, as anti-Christian ramblings seem to mainly be an excuse for hedonistic losers to feel no responsibility for their actions, and act as animals instead of strong individuals who believe in a better world. I do not like Christianity myself and actually detest it quite thoroughly, but to say that Christians are still a threat in this world is entirely ignorant and stupid. The real enemies are Jews, Muslims, Niggers, and even White Niggers, which DO exist.

Your next album will be called W.O.T.A.N., and the first sample (9 minutes of pure madness!) leaves no doubt about your commitment. Could you tell us more about what we could expect on it, on a musical level and on a concept level? When do you plan to release it?

W.O.T.A.N. is a concept album about the modern world, and the path I envision the Aryan race must take in order to rid itself of the ills which surround it. It has a narrative path which culminates at the end, and I have made sure that all of the arrangements follow this path perfectly, if my goal is achieved then it will take the listener on a sort of journey, much how Varg describes his goals with the own **Burzum** works. It will be released by the end of 2017 hopefully [LP version is available by the time you read this – Ed.] and there is a couple labels interested so far. I don't want to give names because nothing is set in stone yet, but expect nothing but the best treatment imaginable for **Kvasir's Blood**. As far as musical influences on the new album goes, I would say the bands that inspired me the most were **Satanic Warmaster**, **Type O Negative**, **Abyssic Hate**, and **Mutilation**.

You recorded a cover of « Carelian Satanist Madness »



by changing the title and a few words with reference to Vinland. Do you have Icelandic ancestors? Can we also see a wink at Bathory? And especially, since the cover is great (at the same time faithful to the original and personal), why have you just posted it on Internet?

Satanic Warmaster is the greatest Black Metal band in the history of the world, because they capture the essence of everything about Black Metal that I envision for it to be worthwhile; both in the musical influences and the subject matter. I have even gone so far as to get the cover of *Opferblut* tattooed on my chest, and the cover of *Black Katharsis* tattooed on my arm. I have chosen « Carelian Satanist Madness » as a cover because it is perfect for the pinnacle of *W.O.T.A.N.*, and captures the finality of creation perfectly; simply describing life in a purely heathen world, and the glorification of such. I have referenced Vinland because that is where I am born and that is where I am from; and I take great pride in the albeit small heathen history of my country, otherwise in the modern world it's a cesspool of multiculturalism; though I am also proud of how this country was built on the Aryan man's conquering spirit, and his ability to make subservient the lesser Red and Black races. My ancestry is Scottish / German, and as we both know Scotland was one of the first countries that got sacked by the Vikings, who in turn mixed with the peoples there, so it is indeed quite possible that I have some distant Icelandic ancestors, but as far as I know my bloodline has been in the United States for quite some time, actually being related to Andrew Jackson. As far as my posting the cover on the internet goes, I was excited to hear some feedback from a select person whose opinion I value greatly, and the cover was indeed well received as you have said. **Kvasir's Blood** material will also always be available for free download, I'll never charge for that, but in my opinion digital does not come close to physical, and listening to some files is only to test and see if you want to buy the CD / LP / tape or not. It will be included on the album, *W.O.T.A.N.*, as the final moment in the narrative path.

We already talked about TTF and Satanic Warmaster, but you're music is also close to the French scene from Toulon, therefore Seigneur Voland and Kristallnacht.



What do you think of this part of the scene, and its influence on the Black Metal music?

I have great respect for these bands, and their impact is undeniable. France is one of the most important countries for Black Metal, I worship **Vlad Tepes** and **Mutilation** to a degree that most would find ridiculous.

Are you paying attention to other French bands? Generally speaking, what do you think of our actual scene?

The modern French scene is the same as the scene anywhere else, some legendary old bands and some legendary new bands, most of the new ones being total crap. But I can say that **Elitism** is by far one of the best that I have encountered, as well as **Order of the Death's Head**.

The booklet of the tape is full of Third Reich references. Is it just a pure will to shock, the « NS » box being the last transgression to check, or is it something deeper? How important is your interest to this movement? By the way, do you consider Kvasir's Blood as a NSBM project?

The inclusion of the National Socialist imagery was intended to go with the lyrics; as a great part of what I discuss in those lyrics could be seen as National Socialism, but also as the ancient Nordic and Germanic peoples' way of life, to conquer foreign lands and use the spoils to build up their own. This is the path necessary for all peoples of the earth, with the lesser ones simply being stamped out forever. But such is the nature of existence; the survival of the fittest, the eternal return, whatever name you want to put on it. Existence is eternal strife, and peace is stagnation. This is more than just music; this is total war. If any of this means **Kvasir's Blood** is NSBM, then so be it; I'll wear it like a badge of honour regardless of what anyone thinks about it.

Is the esoteric universe around Nazism, and with a larger scale, mysticism, something's matter to you? How much? Yes, it's highly important to me; the influence of persons such as Savitri Devi, Guido Von List, and Ron McVan are undeniable. The brand of Nordic and Germanic mythology I worship myself is not one of the modern hippie LARPer, it is one of solitude and hatred. People like to say that the

Vikings were communist, et cetera, and this is simply total crap. They were conquerors, and the only thing communists conquer is each other, once they all starve to death in a gulag.

Excuse our ignorance on the following question: what is a LARPer?

Live Action Role Player, for example someone who dresses up in viking garb and « acts » how they THINK an ancient heathen would act, when in reality they are just a loser wearing a costume their mom made them drinking beer from a wooden horn they bought online. In *Mein Kampf*, Adolf Hitler talks about his own distaste for these people, I believe the quote says something about « Volkisch idiots playing with fake swords in the park », it's the same concept.

Unless we are mistaken, you live in Ohio, which is hardly an Aryan land. Nevertheless, do you feel culturally close to Europe? How do you perceive these symbols and this heritage, which are even so localized on the other side of the Atlantic?

HA! You are totally right there, in the more urban areas there is nothing but Niggers as far as the eye can see. I see myself as a European, as all white people should, because that is our home, and the United States is simply a land we have conquered and taken from the lesser races. I see these symbols as universal ancestral symbols, sacred in the heart of every soul who has but a drop of Aryan blood running in their veins. As someone who has actual Germanic ancestry, they are even closer; but to speak on a wider level to other European paganism, such as the Celtic and Slavic traditions a lot of the Gods of these traditions correspond with one another just as the Greek and Roman ones do. The **Blazebirth Hall** circle which is closer to my heart than many other Black Metal circles, uses this imagery, and Russia was founded by ancient Swedish tribes called the « Rus », much like Vinland was discovered by the ancient Nordic or Icelandic peoples as you have mentioned earlier. So to me the connection is the same; if anyone disagrees with me and has the courage to say it to my face, then they should get ready for a fight, because I also have these symbols tattooed onto my skin as well, and I take them very seriously.

Let's be even more provoking, and even if Europe is not spared, one of the biggest place where primordial traditions are forgotten, where To Have is more important than To Be, is clearly the United States! How do you live that from within? Does that affect you in any way? Does it feed the radicality of your music?

I absolutely agree with you here, if any country needs a rebirth of heathen ideals it is the USA, but I would say places like Germany and Sweden need it much more. To see a country like Germany turn from the heights of the 30s/40s to the sand-nigger cesspool it is now (Thanks Angela Merkel! Please die...) is very sad, and the same can be said for Sweden. I believe in the old gods, and to explain this belief it can be seen as a spiritual belief, a metaphorical belief, whatever; I can reference the great psychologist Carl Jung and his essay « Wotan » about Nazi Germany to better explain my spiritual views. The point is I worship the old Gods, in how I carry about my life, in my music which is dedicated to them and them only, and by blood offering, on my altar.

Speaking of the USA, your (new) president had been greeted by the nationalists by stating that he wanted to

do a less interventionist U.S. foreign policy. However, he did not hesitate to order strikes in Syria following a chemical attack (reminiscent of the so-called weapons of mass destruction of Saddam Hussein!). What do you think of it?

I have thought Trump was a Zionist shill from the start, since his daughter is Jewish, and if you read some more articles you'll find out that she was the one who persuaded him to make this choice, to drop the bombs so to speak. I think Trump is funny because he makes the leftists squirm, but that's it: I don't support him or any politician. We should resurrect Himmler and get him in office, that's when the world will become closer to one that I want to live in, as he fought for ancient paganism and the destruction of Abrahamic religions, and the end of their hold on the Aryan race.

This criticism of modernity, of course, could be extended to the whole of the Western World (René Guénon), and this is not an early criticism. Do you recognize yourself in this criticism? Generally speaking, what inspires you for the lyrics and your music?

Yes, it absolutely applies to all of the West. I certainly am not perfect and could be living a lot better, but my fight against the modern world is a spiritual war, one of influence and subversion much like other bands with similar views describe, such as *Der Stürmer*.

You are also very critical against « Desert religions », in order to use a classic formula. Apart from dogmatism, inherent to each religion, what main criticism would you do to them?

They have no ancestral link to those who espouse them, except of course for Yahweh's chosen ones, who I shall forever scorn, the Jews. They are simply tools used to enslave and corrupt.

Let's go back to lighter questions. How did you come into Black Metal music, and more specifically, to the NSBM? Do you have a « Metal » background, like many others?

Of course I do, I like bands like Mötley Crüe and W.A.S.P. as much as Aryan Blood or Goatmoon, and I think the fellows in these bands wholeheartedly agree with me, as far as I have experienced personally in meeting and talking to some of the older bands. Coming into NSBM music is a natural path that many follow without even realizing it. If you like *Metallica* then you find out about *Slayer*, then you find out about *Deicide*, then you probably find out about *Mayhem*, and then *Burzum*. Once you find *Burzum*, you've pretty much been at the crossroads where you'll either be a kumbaya-singing niggerlover metalbrother, or an idealist who sees the fight and the path one must take in order to combat the ills of modernity.

You recently create a new underground label / distro called Hypgnosis Records. Why did you make this choice? At the time where dematerialization is the norm, and sales permanently decreasing, isn't it a vain choice?

Yes I have done this, and I don't think it's vain. Real fans of music will always want to own the physical product, and not some files on their computer — and I've not experienced any struggle in sales, I can assure you that much!

You seem relatively present on the internet, like other important figures of the scene finally, who have « given



up » in front of the social networks. Don't you feel that this strong « social » presence contradicts some Black Metal values?

Certainly it does, but as with anything there are positives and negatives. I think bigger problems in the black metal scene are people who think it's all about playing gigs and partying, not people who contact each other over social media to chat about music, sell records, or arrange musical projects with one another. The internet makes these three things I've just mentioned much easier, which is what creating this elite form of art is all about anyway, at least in my opinion. On the flip side, if anyone finds me on Facebook and decides they don't like me because I've posted too many cat pictures, then they can fuck off. I don't much care for overly serious individuals, who are more often than not a walking caricature of themselves.

We are close to the end of this interview. In addition to your next album, what can we expect from you in the near future?

There'll be a CD reissue of *Aloft on Winds of the Ancients* out very soon via Honour and Hate / Darker than Black. Other than this and the full-length album you've mentioned, I'm not ready to announce what else I've got in store at this time... [<http://hypgnosisrecords.bigcartel.com/> – Ed.] but you can expect nothing but the best.

Thanks for your answers! We leave you the final word.

Of course, thank you for the interview! It is nothing but a pleasure to voice my opinions on such matters, that is why we are all here isn't it? I can say to anyone who enjoys my music that I greatly appreciate the support, *Kvasir's Blood* will always be my creation and my creation only, I have been and always will be the one who writes and records everything, in solitude, depression, and anger ONLY. The main lyricist however, is now one of my greatest friends, who prefers to only be known as Demhe at this time. I can also announce that *W.O.T.A.N.* will feature guest lyrics by an individual who goes by Pogrom, and if you know who this is then rest assured you know what I mean ;) but I fear I've said far too much... until next time!

